

THE CADENCE

"The Last Thing In Music"



Teacher Placement Number

March, 1933

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State Teachers College
Mansfield, Pennsylvania

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THE CADENCE

(THE LAST THING IN MUSIC)

A QUARTERLY

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The Music Faculty

MRS. GRACE E. STEADMAN, Mus. B., Director of Music Education
General Supervision of Department; Materials and Methods;
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Voice.

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Organ, Piano.

R. WILSON ROSS.
Organ, Piano.

Foreword

The Placement Cadence announces our graduates, all of whom possess the degree Bachelor of Science in Public School Music. Pictures and qualifications of the graduates are contained herein.

Dr. Will Earhart, Director of Music, Pittsburgh Public Schools, has written our leading article, THE EDUCATIONAL VALUES OF A CAPPELLA SINGING. Through Dr. Earhart's kindly interest and generous response to our request, we are able to present this unusual and interesting treatment of a cappella singing.

MUSIC—AN ASSET DURING DEPRESSION is the subject of an article by Mrs. Grace E. Steadman, Director of Music Education. Mrs. Steadman writes of the manner in which music may be of value not only as a means of emotional release, but also as a contributing factor to contented home life during a period of distress.

Dr. William R. Straughn, President of the College, has written a statement in which he describes the position of public school music in the present educational program. We feel that Dr. Straughn, as a member of the State Council of Education, is extremely well qualified to write on this subject.

We call attention to the photograph and statement regarding the Ross Multiple Piano, designed and constructed by Mr. R. Wilson Ross, member of the Music Faculty, here at the college.

THE EDITORS.

A Word About Our Preparation

THIS edition of The Cadence is prepared especially for those interested in employing Music Supervisors in their schools.

Herein will be found complete records of the members of the graduating class of Supervisors, each of whom possesses the degree of Bachelor of Science in Public School Music. Pictures of these graduates are also included.

In addition to the regular course as outlined by the Pennsylvania State Department of Public instruction, the graduate Music Supervisor has completed supervised work in observation, practice teaching and supervision covering a period of four years. This experience, aside from giving the student an opportunity to make practical application of his music training, exposes him to actual class room situations which demand a mastery of such elements as poise, manner, class interest discipline, etc.

It will be noted that each Supervisor is qualified also to teach a subject included in the regular school curriculum.

With such a background, we feel that the education of these people for their work is full and complete.

GRACE E. STEADMAN,
Director of Music Education.

The Mission of Public School Music

To ENCOURAGE children to sing and to play upon instruments for the sheer joy of singing and playing.

To ASSIST those less gifted by heredity and environment with a natural music talent in developing their sense of tone and rhythm to a point where they at least have an enjoyment and an appreciation for music.

To DEVELOP the child as an individual performer as well as a cooperative unit in a music ensemble.

To PRODUCE such music units within the grade school as will work for the cultural development of the children—performers and listeners—and which will vitalize the entire teaching program with their elements of beauty and relaxation.

To INSPIRE a school spirit of loyalty to the Alma Mater in the High School through such popular agencies as the band, orchestra and choral club.

To ELEVATE the school and community to higher levels of Cultural standards by its program of music activity for all children within the school and enjoyment for all people without.



WILLIAM R. STRAUGHN, President Mansfield State Teachers College.

Public School Music In The Present Educational Program

by

WILLIAM R. STRAUGHN

President, Mansfield State Teachers College; Member of the State
Council of Education.

So much has been said about the educational program during this time of needed economies in all agencies of government that it is appropriate to consider briefly the position of music.

Small and large school districts, entire counties and even cities, we are told in the current magazines, are about bankrupt, and have been compelled in some instances to close all their schools for the remainder of the year, or reduce the school months, or curtail the program. Legislators are crying against the "fads" in education, among which are classed the so-called special subjects of Music, Art, Health Education, Commerce, Shop and Home Economics. It is a pity that the term "special subject" has been applied to these studies more recently added to the school curriculum. These are not "special", but just as regular and orderly and as necessary a part of education, cultural and practical, as are any of the subjects offered in the elementary, secondary, or higher institutions, with the exception of English, the language which has to be used by every American boy and girl to receive and to express his ideas.

The life of many a child has been enlarged, enriched, made more enjoyable and practical by the study of music. So universal has come to be the acceptance of this fact that parents insist on the retention of music in the school program; progressive superintendents, principals, and school boards are in accord, so that music education is probably one of the last activities of the so-called "special subjects" that will suffer complete curtailment in any enforced economy program of the present, or any impairment whatever in the future stabilized school curriculum.



Photograph by Bachrach

DR. WILL EARHART

The Educational Values of A Cappella Singing

(By Dr. WILL EARHART, Director of Music, Pittsburgh Public Schools.)

Thirty years of vigorous promotion have given instrumental music a commanding place in our system of public education. Before that period, "Vocal Music" was, generally speaking, the entire offering; and it was often more vocal than musical. Traces of its influence, as the sole approach to music, were long visible in the explanation of all music as "song-story", that is, as programmatic; and many of us, alarmed at the spread of such an erroneous conception of music, became vigorous propagandists of instrumental music, primarily because of its comparatively "absolute" character, but also for its many other values.

But now orchestras and other forms of instrumental music have done their work, and a better understanding of the real nature of music is becoming general. Meanwhile, however, vocal ensemble has experienced a long period of comparative neglect. Misconceived as to its musical values as it had been, and made productive of woefully little musicianship, it suffered an eclipse that represented not its desserts, but a punishment for sins into which it had been plunged by those who did not see the pure virtues that it possessed.

Now vocal music has returned, not as it was, but illuminated by the musical understanding which rode into the schools on the wave of instrumental music. Aided by the growing knowledge that music has loveliness apart from worldly circumstance—a view gained from many instrumental dealings—and grown larger in musical intelligence because of the progress in understanding in the country at large, we are now able to see that vocal music can, is and should be as musicianly a form of music as instrumental music. Of course the two are equal only WHEN they are, and not equal UNLESS they are. Unequal degrees of disparate things are not comparable. Nevertheless it is true that singers, through a singing approach to music, can become as musicianly as can players, through a playing approach. All that is required is a musician-teacher who sees and understands. Moreover, we are finding that singing offers possibilities to larger numbers, is thus somewhat

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more democratic, and that its cost to the schools or pupils is negligible when compared with instrumental music. More than that, it is a serious question whether A CAPPELLA singing, rightly conducted, is not even superior to orchestra or band playing in general education and cultural power. Certainly the results of it differ in kind from those that arise from instrumental practice. Whether those differences can be interpreted in terms of superiority or inferiority, however, remains to be decided. The least we can do is to analyze the differences and become sensitive and intelligent with respect to them. Probably, after that, different temperaments will continue to lead us to different decisions, and the very desirable outcome will be that we shall continue to have all forms of musical activity.

The orchestra and the A CAPPELLA chorus differ, first and most striking, in the compositions of the tonal complexes that they cast upon the ear. The orchestra is a rainbow; the A CAPPELLA chorus is a cool, morning sky. This is not a mere figure of speech. The instruments of the orchestra—the woodwind as compared with the brass, or the strings as compared with either of these—possess a variety of tone-color quite unmatched by voices. Even the instruments of one choir, particularly those of the woodwind group, differ more from one another than do voices. The strings, and again the brasses, it is true, have among themselves a uniformity practically as great as that which exists among voices. But that means that only one choir alone could properly be compared to the A CAPPELLA choir; and even then the strings would possess factors of compass and agility that would make it possible to differentiate them among themselves more than voices can be differentiated.

The mass of highly colored tone possessed by the orchestra as a total is considerably more exciting than the mass of tone that issues from the chorus. This is due to the fact that many of the instruments possess greater brilliancy than voices, and in turn, this is because their tones hold many of the higher and somewhat dissonant upper partials. Few voices, indeed, are as brilliant, incisive, or odd (as the case may be), as the voices of the trumpet, oboe, or bassoon. The flute and the coloratura soprano, the 'cello and the baritone singer are comparable, it is true. But this implies only that the orchestra possesses what the chorus does, and much more besides.

The orchestra is also, as compared with chorus, much more

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sharply pointed rhythmically. Partially this is due to the manner in which its instruments produce their tones, but the part played by the percussion instruments is yet more influential. An orchestra can play for a dance, but a chorus can not sing for one—at least, not in a satisfactory manner. The characteristic rhythms of orchestra are thus dance rhythms, as all the world knows; and it has not been sufficiently recognized (except by orchestra players accompanying a singer!) that voices are comparatively unrhythmic, or rather do not adapt to sharply punctuated periodicities. It is probable that they rather find their native home in plainsong and Palestrina. Sharpness of rhythm, and the exciting quality of the orchestra tone, as apart from rhythm, is also vastly increased by the drums and the cymbals.

Finally the orchestra, with respect to the number of tonal parts, is much the more complex. From sixteen to forty parts, each distinct in rhythm, and in melodic contour, if not in tonal quality, make up its resources. The A CAPPELLA chorus, in comparison, seldom presents more than eight parts.

The orchestra and the A CAPPELLA chorus are thus devoted to different artistic goals. If the orchestra is of diamonds, the A CAPPELLA chorus is of pearls. The one is brilliant, imposing; the other more gently and subtly charms and entralls us. The one is complex, the other comparatively simple; the one is highly colored, the other is in cool tints. And while each has great expressional range, the orchestra characteristically throbs with the fine wine of human life, and the chorus leads us to healing waters. It is not without reason that the orchestra graces the theatre and the concert-hall, but is absent from the church. It is earnest, dynamic; but a certain kind of sincerity, a downright core of purest and best humanity, may be better expressed by voices than by instruments.

From the standpoint of educational reaction, A CAPPELLA singing differs first from playing an instrument in the way that all singing differs from any playing, that is, in being more purely ideational. In reading at sight the player is not compelled to hear his tones in imagination with the vividness and accuracy that are required on the part of the singer. The player may, and all good players commonly do, image their tones in advance, but always the imperative necessity of doing so is absent; the tone will be produced anyway, because the definite, acquired, physiological, and mechanical responses will produce it. In the beginnings of sight-readng,

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especially, the player is likely to be much more concerned with placing his fingers somewhere than in imaging the tone he is to produce. In subsequent recall in imagination—and no person ever becomes even passably musical if his head is busy with music only while it is coming in from the outside—this same mechanism, now a kinesthetic memory, vitiates more or less the purely tonal nature of the concept. Even the highly trained singer finds the consciousness of physiological action obtruding itself far less in cases of recall of vocal memories than in cases of recall of instrumental memories, because vocal tone-production is far less an artificially acquired means of expression than is instrumental tone-production. The rational mind may, it is true, gather more power from the instrumental type of imaginary music-making than it gathers from the vocal, but the purely tonal conceptual power is not equally exercised: and because the stuff of instrumental recalls is thus mixed or impure, the singer has better opportunity of learning to hear sensitively, purely, accurately, than the player. Not that the singer has always or often availed himself of such opportunity! His other opportunity, namely, for a sort of unpremeditated and unrestrained emotional expression, based on words, and on a shallow notion of his art (born of the fact that it has words) as being of a dramatic or elocutionary nature instead of being founded on tonal beauties, have together effectually prevented so good a consummation. But nevertheless the opportunity exists; and in the best A CAPPELLA singing, which follows neither operatic paths nor the paths of instrumental music, the singers do have a power of tonal memory and a power of discrimination, with respect to the finest shades of intonation and tone-quality, that might well be envied and sought by the best orchestra players.

In mass practice or performance the A CAPPELLA singer again has advantage, in point of musical educational gain, over the orchestra player. Because of the total stir and the structural complexities described earlier, to which complexities or rehearsal-operation must now be added, the air around an orchestra rehearsal is always in danger of being more turbulent than that around an A CAPPELLA chorus rehearsal. Delicate, sensitive, listening, which is at the very root of the mental discipline and the cultural influence that music may hold for its followers, is more difficult of attainment. Muted strings, pianissimo, or a solo passage for oboe, may occasionally hold that sheer enthrallment that subdues all that is

boisterous and earthy in us; but such moments of deeply controlled absorption in tonal imagery are far more rare in orchestral than in choral A CAPPELLA practice.

If one believes, as the writer does, that preoccupation with a subjective content, and not continued preoccupation with the sensory, the objective world, is the very foundation and prerequisite for thoughtful, cultured living, then to take in tones sensitively and deal with them in the still and controlled fashion typical of unaccompanied singing is to come under an educational and cultural influence that is of first importance. Such mental action is not, it is true, all of life or education. Rational powers, an objective turn of mind, swift and dynamic action, are also needed. In music, however, it would appear that such action is dangerous to true musicalness if it characterizes the learner's first dealings with music. Briefly and practically speaking, this means that the only persons who should and rightly can sing in accompanied choral works are those who have first produced effective musical results in unaccompanied singing, and that orchestra and band players should be trained in the types of refined and careful sensory attention that are required of the A CAPPELLA singer. It would appear indubitable that better musical results, a finer musical culture, and a truer general culture, would thus be developed.

The public schools offer a perfect field for the development of musicianship and general culture through singing. The best singing in the grades now follows the ideals, methods, and mental states characteristic of A CAPPELLA singing, and we need see to it only that all singing in the grades follows those examples. Then, if the rational mind and technical powers are made to deal decisively with the refined musical content so gained (as they are made to deal with the less refined content gained in very rough-sounding instrumental endeavors in the grades) a race of singing MUSICIANS might be developed. In short, if singers of unaccompanied choral music were trained in musical knowledge and power and vocal skill, as players are trained in musical knowledge and power and playing skill, the superior type of musical-mental power they further exert would then make of them more cultured musicians than those who are developed through orchestra or band playing. Then repertory could be broadened through singing the great accompanied choral works; and the full orbit would be completed by having the same pupils also play instruments and apply the musical tendencies and standards

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gained through singing in playing orchestral works. But the main point, we repeat, is that the refined ear-training and tonal reflectiveness that are required in A CAPPELLA singing are at the very roots of training for musical taste, discrimination and power, and are at the very roots of training for musical and general thoughtfulness and culture. Fortunately such training is also, though few appear to have perceived it, the very kind that is appropriate to the infant, quite as much as to the youthful or adult learner, in his first musical studies.



The Vesper Choir

Music---An Asset During Depression

(By MRS. GRACE E. STEADMAN, Director of Music Education, Mansfield State Teachers College.)



IN these parlous times the so-called "frills" of education are under direct fire from legislators, school boards and economists. The first thing to do it seems is to strike hard at educational expense and particularly the Arts. The rose color is to be taken from the life of the child and only the material drab left. Why rob the child of an art which contributes to the glory of living? Is not the child entitled to his love of beauty in the form of music?

WHY is it that the radio is becoming more and more a daily necessity? Is it because of the "Do-Well-Hour" put on the air as a commercial venture? Is it the little we learn about the commodity advertised through MUSIC? No! We tolerate the commercial talks for the sake of the fine music provided. Broadcasters have learned well that the best place for a sales talk is in the middle of a program, for we will listen to the talk awaiting the time when the music starts again. Next day we buy the tooth paste or the beauty cream to the tune of a musical selection which persists in claiming our musical consciousness. Canny, these advertisers!

SOMEONE said to me not long ago, "Well, what is to become of all the future musicians? The radio is doing everything." We will do exactly what we have always done—prepare the way for the brilliant ones to become our future composers and performers, those not so gifted but who love music to make up that vast audience of INTELLIGENT listeners without whom there would be few to listen to the program. That our listeners are becoming more intelligent is evidenced by the fact that more beautiful and worth while music is coming over the radio this year than ever before.

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IF we are to maintain even a small part of our attained love of music, we must not for one moment omit music from the curriculum. America has had to swallow many a rebuff from foreign countries about the state of our art in the past. No longer is it possible for this to be done. Are we then to allow music to be relegated to the background and painfully work our way upward once more? The public school is the one place above all others where the arts should be fostered, not alone because of the glory of the subject itself, but because of its qualities of LIBERATION.

I some times wonder if every person advocating the abandonment of music in the schools had a child who was shy, slow in oral response, unable to draw well, hollow chested, without much assurance—if this person knew that self-expression through music would remedy many of these defects, perhaps all of them, would he be quite so emphatic about removing this particular "frill" from education? Music is really a body, mind and soul liberator. Something there is about this art which is a necessity for the full living of life as we know it.

BODILY RELEASE MEANS a great deal to man or woman, for a stiff and awkward body is not in the gracious scheme of things. Back of body release there must be mental ease. While the children are yet small they are taught rhythm through music. It is important that children be rhythmically reactive. Why is it that rhythm bands are so popular with children and parents alike? It cannot be for the mere striking of cymbals, rhythm sticks, or what not, nor for the accompaniment played on the recording instrument or piano. No, it is deeper seated than that. It is the pride they take in the co-ordination of mind and body that so intrigues. The parents see Mary or Johnny actually able to keep time to the music with their little arms. They may be awkward at home, but here they are doing something exactly right.

The children also learn to dance the simple folk dances of the different countries, thus learning something about another country, and at the same time build up their bodies by the regularly recurring rhythmic effects. They learn beautiful songs with lovely accompaniments. These songs have good rhythmic foundations and are about somthing interesting to the child. Their voices are trained but not strained. The voice quality is beautiful, high and flute-like. No vaudeville effects. They listen to fine music on good

records. Day by day through the grades their concept of good music increases. I have watched children of all ages over a period of many years, and it has been my delight to see again and again a shy, awkward child turned into a graceful one. He may be unable to carry a tune or respond to a single tone when he enters Kindergarten or First Grade, but the Supervisor patiently overcomes that. I have seen amazing results when a child really learns to sing a song correctly. His mind seems to become more active, he expresses himself with more freedom and we note the development from a child afraid to walk across the schoolroom to one who now walks with confidence.

Singing in good air is certainly conducive to good health. It is said that there is at least a fifty per cent increase in chest or lung expansion during the act of singing. The lungs are opened, the blood circulates freely, the brain is less fatigued. Aside from all these, however, is the world of beauty and order opened to the child. Personally, I think music needs no defense other than this. Many educators and school boards seem to think that every subject must be justified from a commercial standpoint. We justify our subject even on these grounds, for in Tapper's "The Music Supervisor", published in 1916, we find that in the United States we spend annually for music alone \$573,500,000.00. This, of course, is a pre-war figure and certainly does not represent the amount expended during the years since the war.

Many school boards seem to think that every subject in the curriculum must be measured by a commercial yard stick. Think of all the radios, pianos, orchestras, organists, soloists, opera productions, teachers of instruments and the public school musicians.

YES, MUSIC IS VOCATIONAL. It is not on the basis of vocational activities, however, that music educators maintain that music should be retained in the school system. **IT IS FOR THE BEAUTY, THE RELEASE, THE SOUL EXPANSION THAT MUSIC BRINGS TO THE CHILD.**

Music has been a racial attribute for thousands of years. Are we then to take a fundamental racial and socializing influence away from the child?

The Hon. John J. Tigert, former United States Commissioner of Education, says about music for the child:

"In addition to giving our children an appreciation and understanding of music for its aesthetic value, it has the effect of training memory, quickening perception, stimulating the imagination and encouraging concentration. That it makes for mental discipline has been proved over and over again by the fact that the best music students are nearly always found at the head of their classes in other studies."

The Junior High School Boy and Girl

The Junior High School period is admittedly the most thrilling and most difficult to handle. Here it is that the gang age develops, the club spirit becomes rampant, and cliques are formed. We have learned to take advantage of the difficulties which arise and so provide the thrills. This is true in all lines of Junior High School work but particularly so in the music work. Here we intensify the correlation of music with history, art, geography, literature, etc. The possibilities are unlimited.

In Mansfield Junior High School we have about one hundred boys and girls making an intensive study of "People and Music". The students receive music credit for this work and are also members of the State and National Federation of Music Clubs. They give some very fine programs and the interest does not lag in the least. The band, orchestra, glee clubs, instrumental classes, etc., complete a rounded program which interests and instructs the entire two hundred students in this department. Do you know of any other activity which will "gang up" so many individuals?

At this period the emotions are much in evidence. Properly selected music will often guide these young people through the uncertainties of life at this particular time. Folk music, songs of the sea, songs containing the home interest, are all good and even the love interest will, if properly handled through the right type of music, become an asset in the emotional development of the adolescent. The instrumental work is most valuable for it satisfies a desire comparable to the manual training work. It is a combination of self-expression through music coupled with a manual activity.

Senior High School

Here comes to fruition the work of the previous nine grades. The band, orchestra, glee clubs, quartettes, ensembles, should by this time be on a real artistic basis. The Churches, Clubs and the

Chamber of Commerce should take cognizance of the Senior High School work and by recognition in public, dignify this culmination of art. Use of these organizations frequently spells appreciation to these eager, young people.

There is a phase of music work which is coming to be recognized as a tremendous asset to the young people in Junior and Senior High School, especially the latter, and that is the use of small ensembles. For instance, there may be a boy who plays the flute, another the violin or clarinet. It is usually easy to secure a piano player and thus we have an interesting small organization. Work with the small ensemble is very much worth while from the standpoint of the bands and orchestras, for the good, hard work accomplished with small groups will strengthen the larger ones. There are so many beautiful vocal duets, trios, quartettes, etc., which may be developed, that again we have a real accomplishment in the music field.

We must do more of such work if we expect to make music an integral part of the home and civic life of the young people. The larger organizations are the ultimate perhaps, but the small organizations contain much beauty. Occasions which call for music entertainment are not always such that orchestras, bands or choruses can be conveniently used. In such cases the small ensembles fills the need excellently. These groups may do their practicing in any home and how gladly will the parents offer their homes for such work. Father may even get out his long neglected "fiddle" and mother may "brush up" her piano work.

To me the interest now taken in the small organization is a healthy sign. To keep up with the demand there is new music coming from the press nearly every week. The High School student who has studied music with zest for four years will not feel so "left out" of things musical. Without such an activity he must either return and play with the high school organizations, or in most instances forego altogether the pleasure of playing his chosen instrument unless there is a town organization able to use him.

Many of the young people who expected to go to college will not be able to do so because of finances. They are unable to find positions. They must have something to keep time from dragging and

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lagging. If they play a musical instrument and there is a place for them to exercise the talent they possess, they are usually more contented.

I have wondered sometimes why the Music Supervisor does not select two or three of his outstanding musicians, give them the fundamentals of conducting, help them select music and then allow these students to develop some of the musical urge within themselves by taking over some of the work I have mentioned. These young people will be a real asset to him and certainly will be an asset to the town they live in during the years to come.

SUPERVISOR—there is a heavy responsibility laid upon you. Guard your health first of all for without it you can do nothing. Through these dark years make up your mind to be a real asset to the citizens who are paying your salary, by fostering all possible music activity within your schools and as much as you can possibly handle outside the schools. You will always have longer hours than other teachers, but the love you have for your chosen subject will help you over many a hard place.

SUPERINTENDENT—Do not ask too much of your supervisor, but remember that even a little praise from you, suggestions as to what may be done to help the status of the school through music, will result in many tasks accomplished gladly and willingly by the Supervisor.

ALL WE KNOW OF MUSIC MUST BE BROUGHT FORTH TO KEEP OLD MAN DEPRESSION FROM GETTING THE BEST OF US.

LITTLE CHILDREN AND YOUNG PEOPLE MUST KNOW THAT THERE IS STILL BEAUTY IN THE WORLD AND THAT, IN THE SCHEME OF LIFE, IT HAS ITS OWN IMPORTANT PLACE.



Original Ross Multiple Piano Constructed at State Teachers College
Mansfield, Pa.

THE ROSS MULTIPLE PIANO

Those of us who have regular Piano classes meeting in Mr. Ross's studio and using the original model of this instrument were indeed happy to hear that the State of Pennsylvania has passed an order for a new ROSS MULTIPLE PIANO for use at Mansfield. This contract was given to the Weaver Piano Company, Inc., of York, Pa., who have arranged to do the manufacturing of this instrument for Mr. Ross during a period of five years. This is the first order for one of these clever and evolutionary devices for teaching piano class-wise and we have every reason to believe that many more will be used in the near future by the leading Colleges and Public Schools of the country. We are all waiting with much anticipation to see and use the new installation, inasmuch as the old model, constructed from odd parts by Mr. Ross, has served its purpose in placing his idea of successful piano-class teaching into effect.

There are about eight children's classes being taught by Student Teachers on this device this semester under the supervision of Miss Scott, while Mr. Ross has a class of Freshman Supervisors which meets for one hour, three times weekly. Thus far we have taken the new device as a matter of course, while at the same time we now wonder how we could get along without having the use of it. Other schools, through their investigation, are rapidly sensing the supreme advantages and established usefulness of THE ROSS MULTIPLE PIANO.



First Row: Frances Brace, Kathryn Williams, Edward Hart, Pauline Mumford, William Williams, Ethel Wilt,

Lucille Cranshey.

Second Row: Idella Thomas, Gordon Lloyd, Harriett Dorsett, Rachel Gordnier, Howard McCurdy, Ruth Stoops.

Seniors of The Music Department

BRACE, FRANCES, M., B. S., in Public School Music. Minor subject English, 18 hours. Age 21. Church Baptist. Address until graduation, 41 Sherwood St., Mansfield, Pa.; after graduation, Mansfield, Pa., R. 2. Pre-College work: Mansfield Junior High School, 1 year; Mansfield Senior High School, 3 years. College work: Regular four year course, including practice teaching in kindergarten, grades, Junior and Senior High School in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, and trumpet. Major instrument, piano. Voice, 4 years; piano, 4 years; Chorus, 4 years; Supervisors' Club, 4 years; 2nd Band, 3 years; 2nd Orchestra, 3 years. Professional experience: Member of church choirs; store clerk. Extra curricular activities: Lambda Mu Sorority; assisted in producing grade operetta.

1st violin; 1st Band 2½ years, trombone; 2nd Band, experience on band instruments. Professional experience: Private work, violin, teaching, 3 year; ensemble work; waited table 2 years in College; played in Sunday School orchestra 5 years; experience as a Sunday School teacher; assisted in putting on Operettas. Extra curricular activities: Y. M. C. A.; Opera Club; Vested Choir; Secretary of Phi Mu Alpha Sinfonia, Beta Omicron Chapter, 1 year.

CHAPMAN, GEORGE LYNN, B. S. in Public School Music. Minor subject English, 18 hours. Age 24. Church preference, Presbyterian. Address until graduation, State Teachers College, Mansfield, Pa.; after graduation, 72 Pitney St., S. Waverly, N. Y. Pre-College work: Johnson City High School, 4 years, Johnson City, N. Y.; 2 years orchestra; Boys' Glee Club; Mixed Glee Club; football, 2 years; High School dramatics, 1 year; member (secretary, 1 year) De Molay Fraternity, 5 years. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, violin, clarinet, viola, trombone, bassoon, bass horn, bass viol. Major instrument, violin. Voice, 4 years; piano, 4 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Orchestra, 4 years,

COVENEY, DOROTHY GRACE, B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 20. Church preference, Presbyterian. Address until graduation, 103 S. Main St., Mansfield, Pa.; after graduation, Mansfield, Pa., R. D. 1. Pre-College work: Mansfield High School, Mansfield, Pa., staff of year book and paper; Dramatic Club; Glee Club; operettas; 1 year voice at Mansfield State Teachers College. College work: Regular four-year course, including practice teaching through kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, French horn, clarinet, violin, string bass. Major instrument, voice. Voice, 5 years; piano, 8 years; violin, ½ year; Chorus, 4 years; Supervisors' Club, 4 years; 1st Band, 1 year; 2nd Orchestra, 3 years; 2nd Band, 2 years. Professional Experience: Director of Music in Baptist Church, Mansfield, Pa.; waitress; store clerk. Extra curricular activities: Music Representative to Year Book; Freshman Representative to Cadence; Vice President of Lambda Mu Sorority; assisted in producing operettas in grades and High School; Vested Choir; Opera Club; operas, "Chimes of Normandy," "Robin Hood."

THE CADENCE

CRONSHEY, LUCILLE, B. S. in Public School Music. Minor subject English, 21 hours. Age 22. Church preference, Methodist. Address until graduation, Mansfield State Teachers College, Mansfield, Pa.; after graduation, 573 Third Street, Towanda, Pa. Pre-College work: Towanda High School, Towanda, Pa. Dramatic Club; Operettas; Glee Club; accompanist for Boys' Glee Club; Orchestra, bass and piano; Double Quartet; Girls' Quartet; Staff of School Paper; various plays, offices; Girls' Reserve; Girl Scout; voice, 1 year; piano, 3 years. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, clarinet, violin and trumpet. Major instrument, voice. Voice, 5 years; piano, 2 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Band, 2 years; 2nd Band, 2 years; 2nd Orchestra, 3 years; Vested Choir, 3 years. Professional experience: Church soloist; waitress; Sunday School teacher and pianist; Girl Scout and Girls' Reserve work; recitals. Extra curricular activities: Opera Club; Dramatic Club; Y. W. C. A.; Vested Choir; Opera Lead; assisted in producing grade and High School Operettas; Y. M. C. A. Plays; Y. M. C. A. Minstrels; English Singers; Girls' Band; Legion Minstrels.

DORSETT, HARRIET SHAW, B. S. in Public School Music. Minor subject English, 24 hours. Age 21. Church preference, Lutheran. Address until graduation, Box 9, M. S. T. C., Mansfield, Pa.; after graduation, 329 E. Mahoning St., Punxsutawney, Pa. Pre-College work: Punxsutawney High School, Punxsutawney, Pa., Glee Club; operettas; note reporter of Year Book; double quartet; voice, 1 year. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, in vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, 'cello,

violin, baritone, clarinet. Major instrument, voice. Voice, 5 years; piano, 5 years; Chorus, 4 years; Supervisors' Club, 4 years; 2nd Band, 3 years; 2nd Orchestra, 3½ years. Professional experience: Soloist in church; sang in Presbyterian choir, Mansfield; sang in Lutheran choir in Punxsutawney; Sunday School teacher; helped to organize Sunday School orchestra; worked in store and also did book-keeping work; gave vocal recitals. Extra curricular activities: Vested Choir; Opera Club; assisted in producing grade school operetta; Y. W. C. A.; operas, "Chimes of Normandie", "Robin Hood".

DOUD, HELEN ELIZABETH, B. S. in Public School Music. Age 28. Church preference, Baptist. Pre-College work: Mansfield High School, 4 years, 1922; academic course; graduated with second honors; private study of piano and violin; Orchestra. College work: Three year teaching certificate in Public School Music received from Mansfield Normal School in 1925, made permanent in 1928. Music activities during the years 1922-25 include Glee Club; Symphony Orchestra; Church Choir; Girls' Quartet, and Opera. B. S. degree received in 1933 from M. S. T. C. Major in Music and minor in English. Instrumental training includes a certificate to teach piano, including experience in accompanying; 1st violin in orchestra; playing knowledge of cornet and clarinet. Professional experience: From year 1925-1932, Assistant Supervisor of Music in Kingston, Pa. Special teaching in all grades. Program included grade and High School Orchestra; training of special children's chorus based on class room work; Glee Club work in High School; Mixed Chorus; Holiday and Commencement program, and Operettas suitable to age of children; co-operation with National Music League program of New York.

GORDNIER, RACHEL, B. S. in Public School Music. Minor subject English, 21 hours. Age 22. Church preference, Methodist. Address until graduation, Box 7, M. S. T. C., Mans-

field, Pa.; after graduation, 102 Allegheny Ave., Coudersport, Pa. Pre-College work: Graduate of Coudersport High School; Glee Club; Operettas; Dramatic Club plays; Double Quartet. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School in vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, organ, violin, drums, trumpet. Major instrument, piano. Voice, 4 years; piano, 6 years; chorus, 4 years; Supervisors' Club, 4 years; 1st Band, 1 year; 2nd Orchestra, 3 years; 2nd Band, 2 years. Professional experience: Church organist, choir member; Sunday School teacher; Summer Bible School; tea room waitress. Extra curricular activities: Vested Choir; Opera Club (secretary); assisted in producing grade operettas; Y. W. C. A.; Lambda Mu Sorority (corresponding secretary); operas, "Chimes of Normandy", "Robin Hood".

HART, EDWARD EUGENE, B. S. in Public School Music. Minor subject English, 18 hours. Age 25. Church preference, Catholic. Address until graduation, Mansfield, Pa.; after graduation, 220 Spruce Ave., Kingston, Pa. Pre-College work: Kingston High School, Kingston, Pa., 4 years; High School Orchestra; Senior Play; Latin Club; Violin, 8 years; 5 years' experience as stenographer, Hudson Coal Company, Plymouth, Pa. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of violin, viola, piano, clarinet, percussion instruments. Major instrument, violin (10 years). Voice, 4 years; piano, 4 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Orchestra, 4 years; (concertmeister); 1st Band, 1 year (percussion); 2nd Band, 2 years (clarinet). Grade and High School experience: Grade and High School Operettas; Grade and High School Chorus; Grade and High School Band and Orchestra. Professional experience: Con-

certmeister, Kingston (Pa.) Symphony orchestra; private violin teaching, 4 years; business, 5 years stenographer, Hudson Coal Company, Plymouth, Pa. Extra curricular activities: Dramatic Club; Emersonian Club; Y. M. C. A.; Phi Mu Alpha, Supreme Councilman, secretary; Opera Club; Vested Choir; Editor-in-Chief Cadence; Associate Editor, Flashlight; Class President ('30); Secretary to the Director of Music Ed., 4 years.

HEGMANN, KENNETH P., B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 21. Church preference, Presbyterian. Address until graduation, 71 College Ave., Mansfield, Pa.; after graduation, Westfield, Pa. Pre-College work: Knoxville High School, Knoxville, Pa., High School Operettas, 4 years; Staff of Year Book, 2 years; High School Orchestra, 4 years; Glee Club, 3 years; Dramatic Club, 2 years; private lesson, violin, 6 years. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all orchestral and band instruments. Playing knowledge of violin, clarinet and trumpet. Major instrument, violin (7 years). Voice, 4 years; piano, 4 years; Chorus, 4 years; Supervisors' Club, 4 years; clarinet, 1 year; trumpet, 1 year; 1st Orchestra, 4 years; 2nd Band, 2 years. Professional experience: Private violin teaching; member of Presbyterian Choir. Extra curricular activities: Vested Choir; Charter member Beta Omicron Chapter of Phi Mu Alpha Sinfonia; President, Phi Mu Alpha; Student Council; President of Senior Music Supervisors' Class; Treasurer of Music Supervisors' Club (1 year); Vice President of Music Supervisors' Club (1 year); Y. M. C. A.; Opera Club; Opera, 3 years; Opera, lead in "Robin Hood", lead in "Yoeman of the Guard".

HENRY, CATHERINE, B. S. in Public School Music. Minor subject English, 21 hours. Age 22. Church preference, Methodist. Address until graduation, Mansfield State Teachers

College; after graduation, Punxsutawney, Pa. Pre-College work: Punxsutawney High School, Orchestra; Glee Club; Trio; Private voice lessons. College work: Regular four-year degree course, including practice teaching throughout kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Playing knowledge of piano, violin. Teaching knowledge of all band and orchestral instruments. Major instrument, voice. Piano, 4 years; voice, 4 years; clarinet; coinet; drums; violin, 2 years; 2nd Orchestra, 3½ years; 2nd Band, 2½ years; Supervisors' Club; Vested Choir; Chorus. Professional experience: Soloist in church. Extra curricular activities: Y. W. C. A.

HUBBARD, VIRGINIA, B. S. in Public School Music. Minor subject English, 15 hours. Age 21. Church preference, Baptist. Address until graduation, M. S. T. C., Mansfield, Pa.; after graduation, Harrison Valley, Pa. Pre-College work: Harrison Valley High School, 4 years; Glee Club, 1 year; piano, 3 years; Literary Society. College work: Practice teaching in kindergarten, grades, Junior and Senior High School, including vocal and instrumental work. Playing knowledge of piano, flute, trumpet, drums. Teaching knowledge of all band and orchestral instruments. Major instruments, piano and flute. Voice, 4 years; piano 4 years; violin, 2 years; baritone, flute, drums, 1 semester each; 2nd Band and 2nd Orchestra, 3 years; 1st Band, ½ year; Chorus 4 years; Supervisors' Club, 4 years. Professional experience: Private piano lessons, 1 summer; Sunday School class, 2 years. Extra curricular activities: Y. W. C. A.; Hiking Club; Episcopal Choir.

HULSLANDER, CHARLES, B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 24. Church preference, Baptist. Address until graduation, Mansfield, Pa.; after graduation, Mansfield, Pa. Pre-College work: Troy High School, Troy, Pa., Glee Club, Band, Orchestra, Quartet, Dramatic Club; Secretary of Class; Elmira Business Institute, Elmira, N. Y., secretarial course. College work: Regular four-year degree

course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Playing knowledge of bass, cornet, trombone, violin, 'cello, clarinet. Major instrument, bass. Teaching knowledge of all band and orchestral instruments. Voice, 4 years; piano, 4 years; clarinet, 1 semester, violin 1½ years; 1st band and orchestra, 4 years; 2nd orchestra, 1 year; Chorus, 4 years; Supervisors' Club, 4 years; Vested Choir, 3 years; Opera Club, 3 years. Professional Experience: Two years, Secretary to Office Superintendent; member of Eagles Band, Binghamton, N. Y., 1 year; member of Eclipse Band, Elmira, N. Y., 2 years; member Baptist Church Choir, Binghamton, N. Y., 1 year; member choir Baptist Church, Mansfield. Extra curricular activities: Opera lead in "Chimes of Normandy", "Robin Hood", and "Yoman of the Guard"; string Quartet; Dramatics; College Dance Band.

JOHNSON, HELEN M., B. S. in Public School Music. Minor subject Social Studies. Age 21. Church preference, Protestant. Address until graduation, M. S. T. C., Box 13, Mansfield, Pa.; After graduation, 8 High Street, Susquehanna, Pa. Pre-College work: Oakland High School, Susquehanna, Pa. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, in both instrumental and vocal work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, violin, clarinet, baritone and drums. Major instrument, voice. Voice, 4 years; piano 4 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Band 1½ years; 2nd Orchestra, 3 years; 2nd Band, 1½ years; assisted in producing grade and Senior High School Operetta. Professional experience: Concert work; private teaching of voice, piano and violin, summer, 1932; private kindergarten, summer, 1930; member of Baptist Choir, Mansfield, Pa.; Girls' Band; Bible and Music in Daily Vocation Bible School, summer, 1932, Susquehanna, Pa. Extra curricular activities: Lambda Mu Sorority; Vested Choir; Opera, Y. W. C. A.; Opera Club.



First Row: George Wilson, Dorothy Marshall, Kathleen Soper, Inez Young, Helen Johnson, Virginia Hubbard, Kenneth Hegmann.
Second Row: Dorothy Coveney, Helen Doud, Lynn Chapman, Catherine Henry, Charles Huslander, Katherine Kingsley.

KINGSLEY, KATHERINE, B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 21. Address until graduation, Mansfield, Pa.; after graduation, Columbia Cross Roads, Pa. Pre-College work: Troy High School, Troy, Penna.; 2 years of Music Club; 2 years of Glee Club; 5 years of piano; 2 years Sunday School pianist. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School in vocal and instrumental work. Playing knowledge of piano, trumpet and violin. Major instrument, piano. Teaching knowledge of all band and orchestral instruments. Piano, 4 years; piano 9 years; violin 2 years; trumpet 18 weeks; clarinet 18 weeks; voice, 4 years; 2nd Band and Orchestra; Supervisors' Club, Chorus. Extra curricular activities: Y. W. C. A.; Opera, "Robin Hood".

LLOYD, GORDON W., B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 23. Married. Church Preference, Baptist. Permanent Address, 201 St. James St., Mansfield, Pa. Pre-College work: Wellsboro High School, 4 years; Chorus, 3 years; Orchestra, 7 years; Band, 6 years; Operetta, football, basketball, baseball, and track. College work: Practice teaching in kindergarten, grades, Junior and Senior High School, including vocal and instrumental work. Playing knowledge of all string, reed, brass, and percussion instruments; also voice. Major instruments, saxophone and clarinet. Private lessons: Voice, 4 years; piano, 4 years; violin, 2 years. 1st Orchestra, 3 years; 1st Band, 4 years; Chorus, 4 years; Music Supervisors' Club, 4 years. Professional experience: Professional Orchestra, 8 years; Radio broadcasting, 1 year; private lessons, 4 years. Extra curricular activities: Phi Mu Alpha Sinfonia National Musical Fraternity; Varsity Football, 3 years; Intramural Basketball, 4 years; "M" Club, Treasurer (4); President of Music Supervisors' Club (4); President of Junior Music Class (3); Opera Orchestra (2) (3).

MARSHALL, DOROTHY IRENE, B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 21. Church preference, Protestant. Address until graduation, M. S. T. C., Box 11, Mansfield, Pa.; after graduation, 845 Anthracite Ave., Kingston, Pa. Pre-College work: Graduated from Memorial High School, Kingston, Pa.; Girls' Glee Club; Operettas; Senior Play; Double Quartette; voice 3 years; piano, 1 year; vocal solo work and choir work; athletics; Girls' Forum. College work: Regular four-year degree course, including practice teaching in the kindergarten, grades, Junior and Senior High School, including vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, violin, clarinet, baritone horn, trumpet, drums. Major instrument, voice. Voice, 7 years; piano, 5 years; violin, 2 years; Chorus, 4 years; Supervisors' Club, 4 years; 2nd Orchestra, 3 years; 2nd Band, 3 years. Professional experience: Director of Episcopal Choir of Mansfield, Pa.; church soloist; Sunday School teacher; store clerk; recitals, programs. Extra curricular activities: Vested Choir; Opera Club; assisted in producing operettas and fantasies in grades and high school; Lambda Mu Sorority, Treasurer; Y. W. C. A.; Operas in College

McCURDY, HOWARD E., B. S. in Public School Music. Minor subject English, 18 hours. Age 25. Church preference, Presbyterian. Address until graduation, 71 College Ave., Mansfield, Pa.; after graduation, 405 Ninth Street, New Cumberland, Pa. Pre-College work: William Penn High School, Harrisburg, Pa., High School Band; High School Orchestra; Hi-Y Club; newspaper work printing pressman assistant 2½ years; mailing room work, 3 years. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of clarinet, saxophone, violin, trumpet, 'cello, bass

horn, bass viol, trombone, piano. Major instruments: clarinet, 12 years, voice. Voice, 4 years; piano, 4 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Orchestra, 4 years; 1st Band, 4 years. Professional Experience: Municipal Band, Harrisburg, Pa., 2 years; New Cumberland Band, 3 years; Veterans of Foreign Wars Band, Harrisburg, Pa., 6 years; Sunday School Orchestra, Harrisburg, Pa. Newspaper work, printing pressman assistant, 2½ years; mailing room experience, 3 years. Extra curricular activities: Y. M. C. A.: Emersonian Literary Society; Phi Mu Alpha Sinfonia, National Musical Fraternity (charter member), Secretary, 1 year, Vice President, 1 year; Vested Choir, 3 years; Opera Club, 3 years; Flash-light Board, 2 years; Cadence Board, Business Manager, 1 year; Church Choirs, 3 years; assisted with grade operetta.

MUMFORD, PAULINE B., B. S. in Public School Music. Minor subject Social Studies, 18 hours. Age 21. Church preference, Baptist. Address until graduation, M. S. T. C., Mansfield, Pa.; after graduation, Starrucca, Pa. Pre-College work: Starrucca High School, 3 years; Thompson Vocational High School, 1 year; High School plays; High School Chorister. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano and violin. Major instrument, piano. Voice, 4 years; piano 7 years, Chorus, 4 years; Supervisors' Club, 4 years; 1st Band, 1 year; 1st Orchestra, 3 years; 2nd Band, 3 years. Professional experience: Member of church choirs; director of a church choir; store clerk. Extra curricular activities: Vested Choir, Opera Club; Student Council; Kappa Delta Pi; Lambda Mu Sorority, Secretary and President; Y. W. C. A.; Opera, "Robin Hood"; Representative to Laurel Blossom Festival; Athletic Club; assisted in producing grade operettas.

SOPER, MARY KATHLEEN, B. S. in Public School Music. Minor subject English, 21 hours. Age 20. Church preference, Presbyterian. Address until graduation, M. S. T. C., Mansfield, Pa., No. 13; after graduation, Sylvania, Pa. Pre-College work: Troy High School, Troy, Pa.; Glee Club; Music Club; Operetta; piano. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, clarinet, baritone and violin. Major instrument, clarinet. Voice, 4 years; piano, 6 years; Chorus, 4 years; Supervisors' Club, 4 years; 1st Band, 2 years; 2nd Orchestra, 3 years; 2nd Band 2 years. Professional experience: member of Episcopal choir; Sunday School teacher. Extra curricular activities: Y. W. C. A.; German Club; Hiking Club; Girls' Athletic Club; assisted in producing grade and High School Operettas; Girls' Band.

STOOPS, M. RUTH, B. S. in Public School music. Minor subject English, 24 hours. Age 21. Church preference, Presbyterian. Address until graduation, M. S. T. C., Mansfield, Pa.; after graduation, 327 E Mahoning Street, Punxsutawney, Pa. Pre-College work: Graduate of the Punxsutawney High School, Punxsutawney, Pennsylvania. Glee Club; Chorus; Operettas, High School Play; private piano work. College work: Regular four-year course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all orchestral and band instruments. Playing knowledge of piano, organ, drums, clarinet, violin. Major instrument, piano. Voice, 4 years; piano, 7 years; Supervisors' Club; 1st Band, 1 year; 2nd Band and 2nd Orchestra, 2 years; Chorus, 4 yrs. Professional experience: Taught private piano, grocery store clerk; member of Presbyterian Choir, Mansfield, Pa.; Sunday School teacher; Sunday School pianist; Teacher in Daily Vacation Bible School. Extra

curricular activities: Vested Choir, Cadence Board; Kappa Delta Pi; Opera Club; Supervisors' Club, Secretary; Operas, "Chimes of Normandie", Robin Hood"; Y. W. C. A.

THOMAS, IDELLA, B. S. in Public School Music. Minor Subject English, 18 hours. Age 22. Church preference, Methodist. Address until graduation, M. S. T. C., Mansfield, Pa.; after graduation, Westfield, Pa. Pre-College work: Westfield High School, 4 years; High School Glee Club, 2 years; High School Orchestra, 2 years; private study in piano, 6 years; private study in violin, 2 years; dramatics. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Playing knowledge of piano, pipe organ, French horn, violin, clarinet. Major instruments: piano, pipe organ, French horn. Teaching knowledge of all band and orchestral instruments. Piano, 4 years; voice, 4 years; pipe organ, half year; French horn, half year; violin, 1 year; College Symphony Orchestra, 3 years; Concert Band, 2 years; 2nd Band, 1 year; Music Supervisors' Club, 4 years; Chorus, 4 years. Professional experience: Teaching of piano, 1 year; saleslady. Extra curricular activities: Y. W. C. A.; Lambda Mu Sorority; Kappa Delta Pi; Dramatic Club Church Choir.

WILLIAMS, KATHRYN DORMA, B. S. in Public School Music. Minor subject English, 24 hours. Age 21. Church preference, Presbyterian. Address until graduation, Mansfield, Pa., Box 363; after graduation, Mansfield, Pa., Box 363. Pre-College work: Graduate of Mansfield-Richmond High School, Mansfield, Pa.: Music History; Music Theory and El. Harmony; Dramatic Club; Orchestra; Glee Club; class voice work: Art. E. of School Year Book; Athletic Editor of High School Paper; lead in Senior Play; minor lead in Operetta; 4 years basketball. College work: Regular four-year course in Public School Music, including practice teaching in kindergarten, grades, Junior and Se-

nior High School in vocal and instrumental music. Teaching knowledge of all band and orchestral instruments. Playing knowledge of all brass, reed and stringed instruments. Major instrument: voice. Voice, 5 years; violin, 7 years; piano, 10 years; Supervisors' Club, 4 years; 1st Band, 1 year; 2nd Band, 3 years; 1st Orchestra, 3 years. Professional experience: Girl Scout organizer and Troop Leader; member of Presbyterian Choir; teaching of private violin work; coach of athletics; worked in newspaper office. Extra curricular activities: Lambda Mu Sorority; Opera Club; College Chorus; Vested Choir; assisted in producing grade and High School Operetta; Art Editor College Year Book (2); member Cadence Staff; Y. W. C. A.

WILLIAMS WILLIAM E., B. S. in Public School Music. Minor subject English, 18 hours. Age 22. Church preference Methodist. Address until graduation, 71 College Ave., Mansfield, Pa.; after graduation, Great Bend, Pa. Pre-College work: Great Bend High School, 3 years; Binghamton Central High School, Binghamton, N. Y., 1 year; private work in piano, 10 years; violin, 2 years; organ, 1 year: course in Theory of Music and History of Music; one year of Orchestra, Glee Club, and Operetta at Binghamton Central High School. College work: Regular four-year degree course, including practice teaching in kindergarten, grades, Junior and Senior High School in vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, violin, viola, and cornet. Major instruments: piano and violin. Voice, 4 years; piano, 14 years; violin, 2 years; Chorus, 4 years; 1st orchestra, 4 years; 2nd Band, 2 years. Professional experience: Teaching of piano for 4 years, director of a church choir; church organist; piano soloist and accompanist, and store clerk. Extra curricular activities: Charter member of Beta Omicron Chapter of Phi Mu Alpha, Treasurer 2 years; Opera Club; Vested Choir; Fraternity Orchestra; Supervisors' Club.

WILSON, GEORGE ROBERT, B. S. in Public School Music. Minor subject Social Studies. Age 22. Church preference, Presbyterian. Address, permanently, Elmira Street, Mansfield, Pa. Pre-College work: Graduate of Mansfield-Richmond High School; Glee Clubs; Dramatic Club; class work in voice, History of Music, Theory of Music; Orchestra and Band. College work: Regular four-year degree course, practice teaching in grade, Junior and Senior High School, vocal and instrumental work; nine years solo clarinetist with College Concert Band. Teaching knowledge of all band and orchestral instruments. Playing knowledge of trumpet, baritone, French horn. Major instrument, clarinet (11 years). Voice, 4 years: piano, 4 years: College Symphony, 5 years: violin, 2 years: Concert Band, 9 years; Chorus, 4 years: Supervisors' Club, 4 years. Professional experience: Solo clarinetist with Wellsboro Legion Band, Wellsboro, Pa.; Tioga Band, Tioga, Pa.; six years director and manager of dance orchestra. Extra curricular activities: Y. M. C. A.; Phi Mu Alpha Sinfonia; President, Freshman Music Supervisors; Vice President Senior Music Supervisors.

WILT, ETHEL ELIZABETH, B. S. in public School Music. Minor subject Social Studies. Age 21. Church preference, Protestant. Address until graduation, Box 11, M. S. T. C., Mansfield, Pa.; after graduation, Market St., Millersburg, Pa. Pre-College work: Graduate of Millersburg High School, Millersburg, Pa.; Operettas, French Club; Athletics, piano, 6 years. College work: Regular 4 year course, including practice teaching in kindergarten, grades, Junior and Senior High School in both instrumental and voice work. Teaching knowledge of both orchestral and band instruments. Playing knowledge of cornet, baritone, bass, piano, violin, clarinet, and drums. Major instrument: piano. Voice 4 years; piano 10 years; violin, 2 years; Chorus, 4 years: Supervisors' Club, 4 years; 1st Band, $\frac{1}{2}$ year; 2nd Band, $\frac{1}{2}$ years; 2nd Or-

chestra, 3 years. Professional experience: Assistant pianist, Evangelical Church, Millersburg; concerts. Extra curricular activities: Student Council, Chairman of Big Sisters; Lambda Mu, Secretary; Girls' Band; Y. W. C. A.; Course in Girl Scout Leadership; assisted in grade and Senior High School Operettas; Kappa Delta Pi.

YOUNG, INEZ EVELYN, B. S. in Public School Music. Minor subject, 18 hours. Age 22. Church preference, Presbyterian. Address until graduation, Box 12, M. S. T. C., Mansfield, Pa.; after graduation, Monroeton, Pa. Pre-College work: Monroeton High School, 3 year course; Towanda High School, fourth year, Towanda, Pa. Monroeton High School, Senior Play; pianist for chapel; private lessons, piano, violin. Towanda High School, operetta, a lead; Mixed and Girls' Glee Clubs; Orchestra; voice: Dramatic Club; basketball, track team. College work: Regular four-year degree course, including practice teaching through kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Major instrument, trumpet. Playing knowledge of piano, violin, bass, clarinet, trumpet. Voice, 5 years; piano, 6 years; violin, $2\frac{1}{2}$ years; Chorus, 4 years; Supervisors' Club, 4 years; 2nd Band, 3 years; 2nd Orchestra, 3 years. Professional experience: Clerk in grocery store; member of Presbyterian Choir; teaching of private lessons in piano; taught intermediate class in Sunday School; Treasurer and Secretary in Senior Music Supervisors' Class; Music Chairman in Y. W. C. A.; helped in production of operettas. Extra curricular activities: Music Chairman, Y. W. C. A. Cabinet; Secretary and Treasurer, Senior Music Supervisors' Class; Supervisors' Chorus and Club; Lambda Mu; Girls' Orchestra; Classical and Dance Music; Vested Choir; assisted in producing operettas in grades and High School.

THE CADENCE



Symphony Orchestra



The Band



